FREE "SMOKE ME A KIPPER" BADGE

RED DWARF

SMEGAZINE

No.6 August '92 £1.50

KRYTEN FACES THE *HORROR* OF...

...THE GEAP!

RED DWARF MAGAZINE

"Smoke me a kipper, I'll be back for breakfast!" You mean, you're really going to wear a badge with a slogan like that on, are you? Well, when your friends ask you what it means, make sure you tell them where your terrific new badge came from, okay? In fact, why not force them to buy a copy of Red Dwarf, so that they can have one of their own? That's what Ace Rimmer would do. What a guy...

"THE GEAP"
Prepare to meet one of the most dangerous creatures in the universe. The polymorph was never as cuddly as this sucker!

THE ART OF LYING
An in-depth look at new findings in marine biology.

THE RED DWARF INTERVIEW – GRANT NAYLOR
The man with two heads talks about his career in radio and TV, and explains how chasing rabbits off the edges of cliffs can really bugger up your writing schedule.

HOLLY-GRAMS
Yes, the nutters are still writing in. Are you one of them?

THE NAME GAME
Holly probes the psychology of the Red Dwarf crew. Recommended reading only if you have a stable homelife and suitable professional qualifications.

EPISODE GUIDE – SERIES V
This is the last one, so read it s-l-o-w-l-y and make it last longer.

"FUTURE ECHOES" – PART 3
We could tell you a funny story about this instalment of "Future Echoes" but it would embarrass the artist, so we won't. Just read it and enjoy!

CAPTION COMPETITION 3
Results from our last competition in this highly popular series and another picture to ponder over.

PLUS...
All right, hands up all of you who read the "PLUS..." bit first to find out what incredibly witty comment we've come up with this month.

RED DWARF MAGAZINE

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"THE GEAP" comic strip by Ann Wright, with artwork by Vince Danks

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Cover design: Steve Curley

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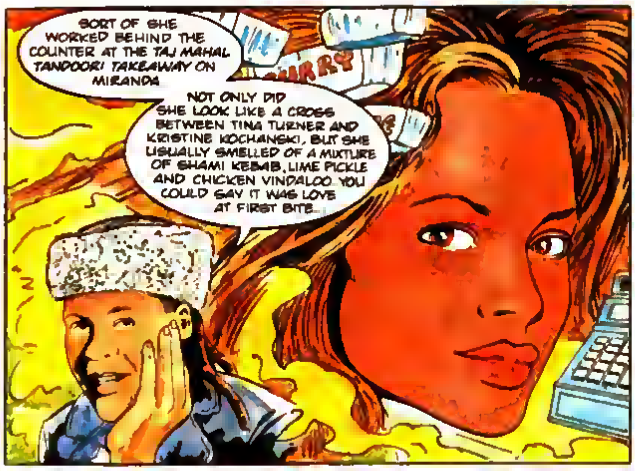
FLEETWAY EDITIONS

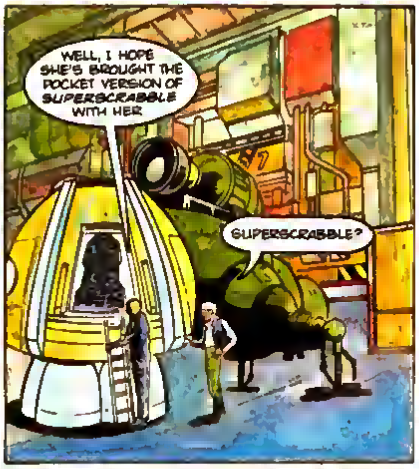
the gap

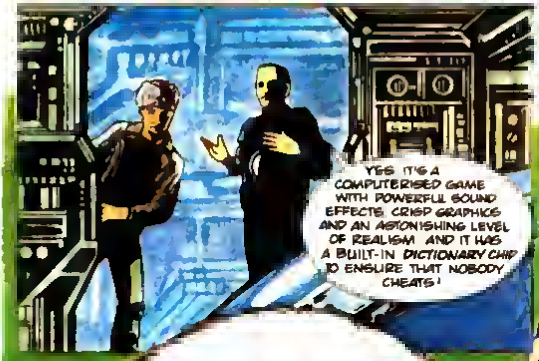
SOMEWHERE IN SPACE ABOARD THE RED DWARF, A VERY LONG AND RATHER BORING GAME OF SCRABBLE IS IN PROGRESS

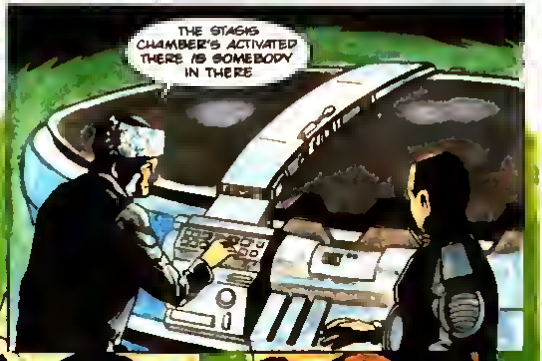
WRITER ANN WRIGHT
ARTIST VINCE DANKS
LETTERS ELITTA FELL

OH NO I'M NOT VIZOX, I'LL HAVE YOU KNOW. IS THE PLUTONIAN WORD FOR TEETH
YEAH! AND MY GRANNY WAS A POODLE!
HERE WE GO AGAIN WHY DO HUMANS HAVE TO CHEAT? IT DEFEATS THE WHOLE OBJECT OF THE GAME
HEY GUYS THERE IS AN EMERGENCY ESCAPE POD WITH SOME EARTH-TYPE MARKINGS ON IT DIRECTLY IN OUR FLIGHTPATH
OH I CAN SEE YOU RE ALL BUSY SHALL I JUST GO AROUND IT?
SHORTLY...
JUST THINK KRYTEN THERE MIGHT BE SOMEONE ALIVE IN THE POD'S STASIS CHAMBER YOU NEVER KNOW. IT MIGHT EVEN BE SUZIE PATEL
NO! COME ON, KRYTEN LET'S TOW IT IN
WHAT A WASTE OF TIME IT'LL JUST BE SOME OLD GARBAGE POD
AH BY THE TONE OF YOUR VOICE I WOULD DEDUCE SHE MUST BE AN "OLD FLAME" I THINK THE EXPRESSION IS


SORT OF SHE WORKED BEHIND THE COUNTER AT THE TAJ MAHAL TANDOORI TAKEAWAY ON MIRANDA
NOT ONLY DID SHE LOOK LIKE A CROSS BETWEEN TINA TURNER AND KRISTINE KOCHANSKI, BUT SHE USUALLY SMELLED OF A MIXTURE OF SHAMI KEBAB, LIME PICKLE AND CHICKEN VINDALOO. YOU COULD SAY IT WAS LOVE AT FIRST BITE...


WELL, I HOPE SHE'S BROUGHT THE POCKET VERSION OF SUPERSCRABBLE WITH HER.
SUPERSCRABBLE?

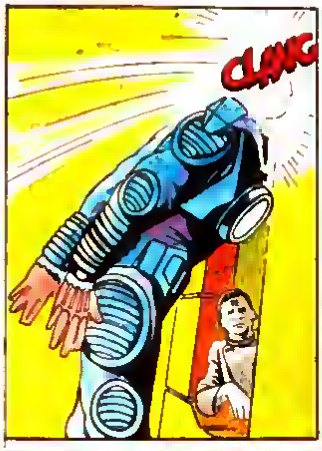

YES. IT'S A COMPUTERISED GAME WITH POWERFUL SOUND EFFECTS, CRISP GRAPHICS AND AN ASTONISHING LEVEL OF REALISM. AND IT HAS A BUILT-IN DICTIONARY CHIP TO ENSURE THAT NOBODY CHEATS!


THE STASIS CHAMBER'S ACTIVATED. THERE IS SOMEBODY IN THERE.

HEY, IT'S A... A... WHAT IS IT?
IT IS IN FACT A GENETICALLY ENGINEERED ADAPTABLE PET OTHERWISE KNOWN AS A GEAP.

WEREN'T THEY BANNED OR SOMETHING?
PRECISELY. GEAPS HAVE AN AMAZING TELEPATHIC INFLUENCE ON HUMANS TO MAKE THEM LOVE AND PROTECT THEM. WHOLE WARS HAVE STARTED OVER GEAPS. PLANETS HAVE BEEN DESTROYED.

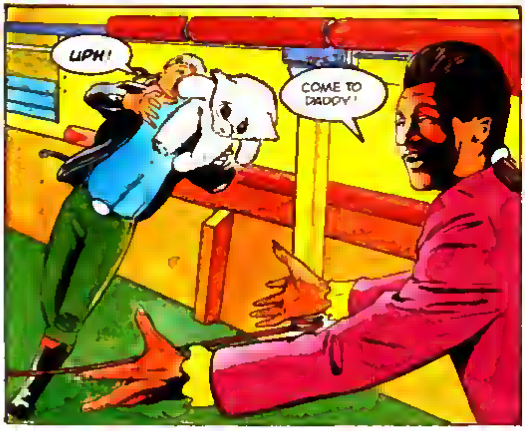
I MUST ASK YOU TO HAND IT OVER TO ME SIR, FOR YOUR OWN SAFETY
IF YOU FALL UNDER ITS INFLUENCE, WHO KNOWS WHAT MAY HAPPEN
LAY ONE TIN PAW ON MY GEAP YOU OVER SIZED CAN-OPENER AND YOU'RE SCRAP METAL!
OH, DEAR MY WARNING APPEARS TO HAVE BEEN ISSUED A MOMENT TOO LATE
WHAT IN HEAVEN'S NAME IS THAT, LISTER?
IT'S A GEAP AND IT'S MINE
HEY, MAN DON'T BE MEAN YOU SHOULD SHARE YOUR FOOD
GMEG OFF, FISH BREATH
C'MON GEAP TIME FOR WALKIES
WHAT'S GOT INTO LISTER? I EXPECT HE'S STILL SULKING BECAUSE I WAS WINNING AT SCRABBLE
UNFORTUNATELY IT'S MUCH WORSE THAN THAT, MR ARNOLD HE IS UNDER THE TELEPATHIC INFLUENCE OF A GEAP HE WILL FEEL COMPELLED TO PROTECT IT TO THE DEATH AND WILL PROBABLY TAKE US ALL WUH WUH WUH


CLANG

WITH HIM!

WAAAH! NOT IF I EAT IT FIRST!

WELL IT'S CERTAINLY INFLUENCED THE CAT ALTHOUGH I DON'T THINK HE WANTS TO PROTECT IT WHY AREN'T WE AFFECTED?
FORTUNATELY WE'RE NOT ORGANIC SO WE'RE QUITE SAFE THE CAT IS GENETICALLY DIFFERENT TO MR DAVID SO THE GEAP HAS CLEARLY AFFECTED HIM IN A TOTALLY DIFFERENT WAY
SHORTLY...
MY STOMACH TELLS ME IT IS ALMOST TIME FOR SECOND LUNCH AND HERE IT COMES NOW! ALIVE AND KICKIN'!


UPH!
COME TO DADDY!

AND...
MMMMMPH!

SOON...
MR DAVID! WHAT'S HAPPENED?
THE CAT STOLE MY GEAR I'VE GOT TO GET IT BACK BEFORE HE EATS IT
AND DON'T TRY TO STOP ME!
WE MUST STOP HIM. IN MR DAVID'S PRESENT MOOD I FEAR THEY MAY ATTEMPT TO KILL EACH OTHER.
I SUGGEST YOU LEAVE THEM TO IT, KRYTIE MY LAD. SEE HOW THEY LIKE BEING DEAD FOR A CHANGE. IT'S NOT ALL THE FUN IT'S CRACKED UP TO BE YOU KNOW.
MEANWHILE...
I'M GONNA BAT YOU, LITTLE GEAPY...

OVER MY DEAD BODY, SMEG HEAD!
WAAAAAH!
WATCH OUT, MAN. YOU NEARLY SCORCHED MY SUIT THAT TIME AND IT'S MY SECOND FAVOURITE!
WAAAH! I'M OUTTA HERE!
BY THE TIME KRYTEN AND RIMMER ARRIVE ON THE SCENE
TUT, TUT WHAT A MESS. IT WILL TAKE ME AGES TO CLEAR ALL THIS UP!
HOLLY! WHAT'S HAPPENNN _NN_ ING?
THERE'S SERIOUS DAMAGE IN THE DRIVE ROOM AND IT'S SERIOUS I'VE HAD TO PUT YOU ON EMERGENCY BATTERIES, ARN
YOU'VE GOT FIFTY-THREE MINUTES TO GET IT REPAIRED BEFORE THEY RUN OUT
THAT'S IF YOU CAN GET LISTER TO UNLOCK THE DOOR

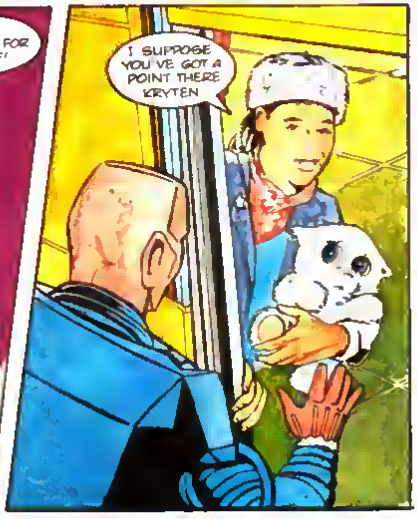
FIFTY-THREE MINUTES?!
WHAT ARE YOU WAITING FOR, KRYTEN? WE'VE GOT TO GET LIGTER OUT OF THE DRIVE ROOM!

IF I MAY SAY SO, SIR, I THINK I HAVE THE PERFECT PLAN TO GET HIM OUT BUT FIRST WE NEED TO DISTRACT THE CAT
LEAVE THAT TO ME

I MUST SAY CAT YOU'RE LOOKING ESPECIALLY SMART TODAY. IN FACT I'VE NEVER SEEN YOU LOOKING SO LITTERLY WELL... STYLIGH...
REALLY? TELL ME MORE BUDDY

MR DAVID, SIR! I THINK I CAN HELP YOU I KNOW A PLACE YOU CAN HIDE THE GEAP WHERE THE CAT WILL NEVER FIND IT

HA! YOU JUST WANT IT FOR YOURSELF!
SIR, BEING A MERE MECHANOID, I AM NOT CAPABLE OF FEELING AFFECTION FOR A CREATURE GENETICALLY ENGINEERED TO APPEAL TO HUMANS

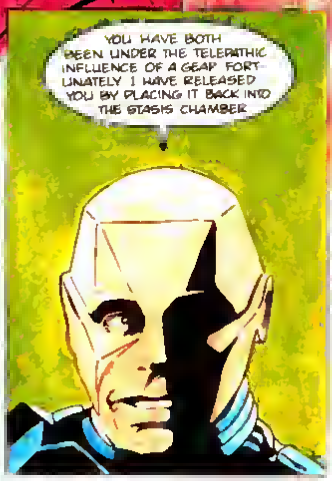

I SUPPOSE YOU'VE GOT A POINT THERE KRYTEN

WE'LL HIDE THE GEAP IN THE ESCAPE POD IT CAME IN. THE CAT WILL NEVER THINK TO LOOK IN THERE. IT'S FAR TOO OBVIOUS
BRUTAL!

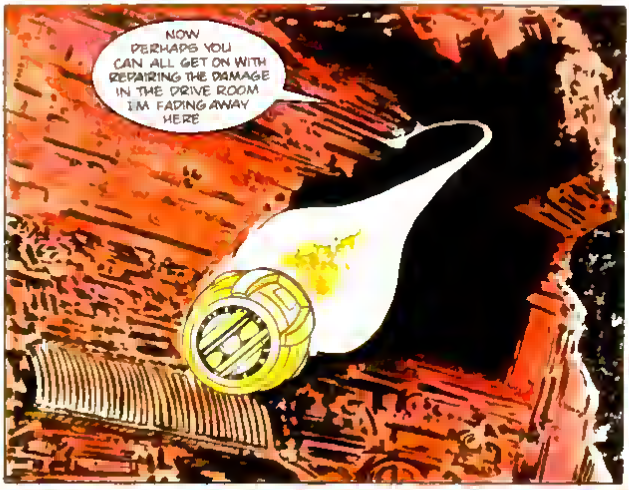
WAAH! I SMELL LUNCH!
IT'S THE CAT! HOLD THIS A MINUTE KRYTEN

NNNNGH!

HANG ON. WHY AM I TRYING TO KILL YOU, CAT?
YEAH AND WHY AM I TRYING TO CLAW YOUR EYES OUT? I COULDN'T DEPRIVE YOU OF SEEING ME. THAT'S JUST TOO CRUEL.


YOU HAVE BOTH BEEN UNDER THE TELEPATHIC INFLUENCE OF A GEAP. FORTUNATELY I HAVE RELEASED YOU BY PLACING IT BACK INTO THE STASIS CHAMBER.

THAT MUST BE WHY IT WAS PUT IN THERE IN THE FIRST PLACE. LET'S SEND IT BACK WHERE IT CAME FROM.


NOW PERHAPS YOU CAN ALL GET ON WITH REPAIRING THE DAMAGE IN THE DRIVE ROOM I'M FADING AWAY HERE

WHAT'S THE HURRY?
MR ARNOLD IS OPERATING ON BATTERY POWER
YES, AND I ONLY HAVE FOURTEEN MINUTES LEFT SO COULD YOU PLEASE JUST GET A MOVE ON?

NOT UNTIL YOU ADMIT THERE'S NO SUCH WORD AS YIZOX RIMMER
LISTER THERE ISN'T TIME FOR THIS

ALL RIGHT, ALL RIGHT! SO I MADE IT UP!

13 MINUTES AND 45 SECONDS LATER...
PHEW!
THERE YOU ARE SIR YOU ARE NOW BACK ON MAIN POWER

SAVED BY THE SKIN OF YOUR YIZOX EH, RIMMER? NOW COME ON, GUYS. LET'S FINISH THAT GAME. I THINK I WAS JUST GOING TO WIN!
THE END

The Art of Lying

Kryten shares his knowledge of the wonderful world of deception.

Although I say so myself, I consider myself something of an expert liar, nowadays – but I must admit, it wasn't always so. No, it's only because Mister Lister took me under his wing and spent long, thankless hours working with me that I am able to lie at all. And it's because of that I feel it my *duty* to pass on my knowledge to any of you who might be suffering similar problems. Now, I'm not saying it's easy, but if you read through the simple set of guidelines below, it should only be a matter of time before you're expounding little white ones and even a few moderately sized whoppers with the best of them!

1. Why Lie?

Well you know, lying can sometimes be a noble thing to do. Take my relationship with Camille for instance, when use of my lying skills was able to bring things to a happy ending for her. And of course, I wouldn't have even met Camille had I not been able to trick Hudzen, my replacement, into believing the ludicrous notion that Silicon Heaven doesn't exist – my switching to lie mode literally saved my life! So remember, no matter *how* long you have to persevere before you master this essential skill, you won't *ever* regret it!

2. Basic Lies

All you have to do to get started is put five items of fruit on a table in front of you; say, an apple, an orange, a pear, a grapefruit and a pineapple. Next, identify each one of them in turn, first verbally and then by writing down what you've said. Finally, check what you've written against the following, and give yourself ten points for every answer you have which *isn't* the same as mine!

1. An apple
2. An orange.
3. A pear.
4. A grapefruit.
5. A pineapple.

Not as easy as it looks, is it? But don't worry – *I* got zero the first time, too. But keep at it – and as soon as you can get at least thirty points in two out of every three attempts, you'll be able to go onto the next section.

3. Situational Porkies.

One of the first things Mister David taught me is that it's no use just pointing to an apple and identifying it as "the Bolivian Navy on manoeuvres in the South Pacific". No, in order to *really* get the hang of this crazy habit, you have to be *totally convincing* in a variety of tricky situations.

Try your hand at some of these conversational whoppers, and see how you do.

1. "Mmmmm, that 'Pot Noodle' was delicious."
2. "'Neighbours' is an excellent television programme."
3. "I really hope we haven't missed the American wrestling."
4. "I do wish the Bay City Rollers would stage a comeback."
5. "Mister Rimmer sir, you truly are a wonderful human being."

Again, don't worry if you found that a little difficult. All it takes is a bit of practice; just go over the lines again and again, until you can say them without *any* trace of sarcasm entering your voice. It took *me* ages!

And once you've done that, you'll be ready for this:

4. Lying in Front of an Audience.

Yes, that's right – *lying in front of an audience!* Unfortunately, there really isn't much help I can give you with this incredibly difficult step. Again, all I can suggest is that you keep at it, perhaps starting by trying some of the lines above in the presence of close friends and family. Your mortality chip may, of course, cut in and seize your mouth up the first few times you try it, but eventually, probably before you know it, you'll find yourself becoming a fluent liar!

So, all that remains is for me to say good luck, and keep at it – and of course, write in should you require any more advice! Anyway, I'm off now – I've got to water the hedgehogs on Betelgeuse (whooooo, see how much fun it can be? I'm *actually* going to do the ironing! Bwah-ha-ha-ha-haaa!).

THE RED DWARF INTERVIEW

GRANT NAYLOR

Rob Grant and Doug Naylor are, of course, the men behind Red Dwarf. They started out purely as the series' writers, became its producers and even turned their hands to directing episodes in series V. Under the cleverly deceptive pen name of Grant Naylor they wrote the two Red Dwarf novels. Despite claims to the contrary they do exist as separate entities, as we recently discovered when we interviewed them at their London office – Doug Naylor was late!

ROB GRANT: Right, what do you want to know?

RED DWARF MAGAZINE: *Starting at the beginning – when did you first conceive the idea of Red Dwarf?*

RG: It was when we did our first year on "Spitting Image", the first six shows of the series. We'd been casting around for ideas to do a telly sit-com of our own and we'd just done a series called "Son of Cliche" on radio. It had some regular spots; it was a sketch show basically but it had bits that used to recur. The original model for Red Dwarf was a thing called *Dave Hollin – Space Cadet*, it was kind of an "Aliens" parody the first one; it was about this guy alone on a space ship with a computer. I think it was called Hal, the Computer, but that doesn't make sense, it would have been Hab or something – it was a play on Hal anyway. We actually preferred all the other ideas to it but they wouldn't translate into television terms really. Our favourite, I think, was *Captain Invisible and the See Through Kid* which was about two superheroes who couldn't get it together because they could never see each other, then they had the invisible car and they couldn't find it. You know, some real dumb stuff but it wouldn't translate well into television. Another one was a student thing called *Freshers* and there was Also – *Spanish Detective* about this incompetent, style conscious detective who wore flares and was sort of Jason King like – we thought that wouldn't really work as a sit-com either. So, we were kind of stuck with this space thing which we thought was quite exciting, and we wanted to get into science fiction anyway. The original intention was just to do one man and his computer alone in space and that was it. Then we thought, that's not going to get very far past the second show is it? So we started populating it then, with non-humans, basically we wanted him to be the last human being alive. For the other characters it was just a search for non-humans who could inter-play with him, the first idea we had was a hologram, which is a much more common science fiction idea since we did it, it wasn't around at the time, and then the Cat. We resisted actually doing a robot as a regular cast member for 3 series, we thought it had been done in every space thing. Finally we gave in and thought we wanted it to be a bigger based group because we were stuck with Lister being the only person who could actually do anything – Rimmer couldn't touch anything, the Cat couldn't be bothered to touch anything, Holly was incompetent and it was all get-

GRANT NAYLOR "UNIMIND"

Although born as two separate entities, Rob Grant and Doug Naylor were surgically joined together at the age of 9 by a deranged science teacher at their school in Manchester. After a while they got used to their joint existence and by the time they attended Liverpool University together their brain cells had already begun to mingle. This bizarre arrangement made their chosen subject, Psychology, quite impossible to study, so they started work on a script for the BBC instead and dropped out to pursue a career in writing. Two-headed script-writers were a rarity in those days and they met with all the prejudice that minority groups have come to expect in this sadly imperfect world. Their first big break came in an area where they could skulk quietly in the shadows, somewhere their unusual countenance would go mostly unseen... radio!

ting very hard to write, so I think Kryten completed the team

At this juncture Doug Naylor arrived in the conference room.

DOUG NAYLOR: Hi, how are you doing?

RDM: *Great, we can start the interview now! Once you'd got the idea of the sort of programme you wanted to do how did you go about approaching people to put it on air?*

RG: I've just been talking about it coming from "Son of Cliche" and how we started with the central idea of Lister and created the other characters around him

DN: Did you do the car going off the edge of the...?

RG: No – this is...

DN: That's an important part – if it's going to be long, perhaps we should mention that

RG: We went away to Wales for a week...

DN: My dad had a cottage there, we were half way up a mountain, it was like a mile up this mountain and there was this dirt track road that he'd made to get up there He'd bought this cottage for, I think, 200 quid and it didn't have a roof and it had three walls, mum went spare. But over about 12 years he did it up – put in loos and running water – so in the end it was quite nice Anyway there's a dirt rack road up the side of the mountain and we went there to do the pilot – we worked really quite hard, from nine in the morning till six at night and then we'd go down the pub and chat over what we'd been doing

RG: And what we'd do the next day

DN: It came to the fourth day and we were going to finish on the fifth day, which was a Friday: and, driving back, for some insane reason we chased this rabbit off the road and the rabbit went off the edge – off the road

RG: I don't know what happened... how did it happen?

DN: We swung out and suddenly the car slewed sideways and went over the edge of this cliff. It was pitch black – no street lights, nothing. So Rob got out, I'm in the car, and he said 'OK, you can't reverse. You're gonna have to go farther down this cliff road then do a U-turn and then come back up again, so I said 'OK' – we went further down the edge of this thing, got stuck on a rock and we were hanging off. In the morning we went back, it was so dangerous

RG: It was like a Pepsi advert

DN: Yes, just like it, so we didn't finish the script on the fifth day because we had to rescue the car

"We resisted actually doing a robot as a regular cast member for 3 series, we thought it had been done in every space thing."

RG: We had to hire a tractor. We only really had the Cat's scene to do, we'd written the whole pilot in a week apart from that. So we came back and spent another week dottying it up and writing the Cat's scene about 800 times, and then it was finished. We sent it to our agent and gave it to Paul Jackson who we'd been working with on "Three of a Kind" and "Carrot's Lib." and John Lloyd, who we were working with at the time on "Spitting Image" And they both came back and said they thought it was absolutely fabulous There was actually talk at one time of those two doing a co-production, an unthinkable thing – I'm sure the universe would end if those two ever worked together on a series

DN: We thought it would be just a matter of weeks before the thing was made, and it was three years. Basically that was because we were so keen for it to be done on the BBC, because we wanted the extra three or four minutes to tell those kind of stories, and the BBC rejected it. Paul Jackson took it in and they rejected it; he took it back in, I think, three times altogether wasn't it?

RG: Yeah – you were nobody if you hadn't rejected Red Dwarf at the BBC

DN: Everybody rejected it and he kept taking in the same script – it wasn't like it was rewritten – he kept taking it in and saying 'have you read it?' and they said 'Yes, we've read it.' 'Are you sure you've read it?' 'Yes we're sure.'
So he just used to carry it around in his briefcase with him and when he met people at the BBC he tried to sell it to them

RDM: *When it was eventually taken up, how much say did you have in the casting?*

RG: We were there at all the casting sessions and all the drawing up of the lists for the casting sessions and the final decision It all seems like a dream to me now but we went in deliberately determined to work with actors

DN: Real actors

RG: RSC if possible

DN: Real, good, proper actors. We all drew up lists of people we wanted to see and there was a mixture of actors, alternative comedians and all sorts

RG: Trapeze artists.

DN: We didn't want any of them, we wanted actors in all the parts. Paul had suggested Danny should come along, someone else had suggested Norman, hadn't they? And he came along and auditioned for the part of...

RG: For Rimmer.

DN: And we thought no, he's not right for Rimmer but we'd really like him for Holly. So that was the first non-actor who was in, that was the first decision, he was the first one in, then Danny was actually next.

RG: Yeah, he was the first guy we saw to play the Cat, he just came in...

DN: He'd dressed for the part, he came in and was just really funny – everyone just tell about, you could tell he was really pleased. We said we thought he was terrific, just great and he said 'How many people have you seen so far for the Cat?' We said 'Oh you're the first one' and his face just dropped. Then it was Craig who came along; he'd been sent the script originally because Paul wanted to ensure it wasn't racist, so he'd been sent the script as... I don't know, a bright black man? A racist adjudicator? And then Paul suddenly thought maybe he could be perfect for the Cat – Craig as the Cat!? Then he changed his mind and thought maybe he'd be better for Lister, so he came along and

"You were nobody if you hadn't rejected Red Dwarf at the BBC."

auditioned for Lister. And then Chris – Chris was always going to be... no, actually he did both parts, he did Lister and Rimmer.

RG: We'd worked with Chris on "Son of Cliche" originally, he used to play the voice of the computer in fact. What was that computer called? Was it called Hal?

DN: Hab, not Hal, Hab.

RG: What a great joke, hilarious. Yeah, so by a series of logical decisions we wound up with a poet, a dancer, an impressionist and a stand-up comedian.

DN: We were there all the time.

RG: And we don't know quite how it happened.

DN: We did see some majorly big actors who we can't name, but they were big.

RG: But we thought they're not going to be around for series five and six.

DN: Or even series two, in fact one of them went off and became very big in Hollywood.

RG: We were thinking at that time that the series would maybe run to three, we didn't really think...

DN: Certainly Paul's whole sort of mentality was – a bit like the "Young Ones", two series and that was it. And also that there wouldn't be any stories – you'd run out stories very quickly.

RDM: *Right from the beginning, from the second episode you were mapping out the future, which was only tied up at the end of the second series. Did you have all that planned from the start?*

RG: We knew rough directions that's all, and we wanted to make this Kochanski character an icon for Lister to pursue, we knew that much. The two children we planted in *Future Echoes*, well we thought they'll come in handy. As a matter of interest the first episode we tried to write for the third series was supposed to tie series three and two together. It was called 'Dad' and Lister was pregnant and he was going to have the children.

DN: It was basically how he gave birth to the twins and they had the accelerated growth – the whole thing – but it just seemed...

RG: It seemed vaguely funny, in a homosexual kind of way, where Rimmer was being dad.

DN: We were also sort of taking the piss out of pregnant women, which was not good, so we binned it. We did the roll up, which was thought of about ten minutes before.

RG: We were going to have the scene actually from where he came out of the medical unit and replayed the future echoes, which would have been deadly dull I'm sure.

RDM: *What about the introduction of Kryten? Because you did that in much the same way when you brought him back as a regular character – that was just put in the roll up.*

"The fact that the series looked so cheap and the sets were wobbly and it was all grey actually won us a lot of friends, because people felt sorry for it."

RG: That was Doug, he kept saying 'you've got to bring Kryten back, you've got to bring Kryten back,' and I was very resistant.

DN: I was just so sick of... you know, Holly can't touch anything because it's just a head, Rimmer can't touch anything, Cat's character wasn't really interested and you've just got Craig. It was hell to write the episodes and I just thought I wanted someone who could bring in a tray or deal with any physical business, like who drives the vehicle?

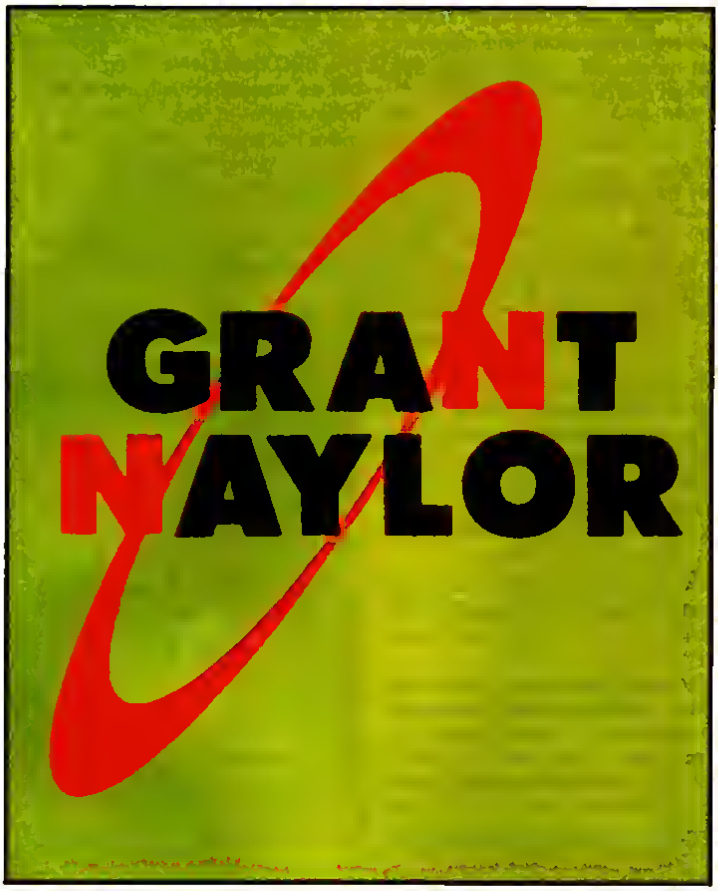
RG: The problem was finding a new angle, because in the first Kryten episode it was like *C3PO part two* really, wasn't it?

DN: That was your big thing, 'we don't want the bloody robot' – but then we thought, oh, David Ross was funny and he'd be really great, we knew he wanted to do it, so had we written any yet?

RG: Yes we had, because we didn't pick Robert until a couple of weeks before and he had to go to Edinburgh.

DN: Well, we can't have written many.

RG: I think we readjusted the scripts dramatically and we still had the last



one to write.

DN: I think we probably wrote Robert's part on the run actually. So, anyway we approached David Ross who was in "Flee in Her Ear" and couldn't get out of it, so he couldn't do it. It was Paul again who said he'd seen Robert Llewellyn in a stage show in Edinburgh. He was doing a show called "Mamon", playing a robot completely as him but with robotic movements. He said we should see it, so we did and it was funny. Then we saw Robert – he could pull his face into extraordinary positions and he did this incredibly funny walk, which we actually dropped in the end because it looked like he was a spastic. You can't recapture just how funny that was at the audition it was just one of those moments. We didn't really see anyone else.

RG: No – also he's just the nicest guy in the world, you'll know, you've met him.

RDM: *Yeah*

DN: The very first thing that was shot with him was a scene in a sauna, he'd just got measured up for his mask and put it on, he'd got all his suit on for the very first time and he was wearing long Johns and the lights were on him. The scene required him to light two candles with his fingers, so he was all wired up for a flame to come out of his fingers. Because it was wet in there and he was sweating it was backfiring all the time and he was electrocuting himself. So it was day one, it was 120° and every time he moved his arm he got an electric shock; he just couldn't believe what he'd let himself in for. The scene was cut from the show in the end.

RDM: *Did Norman Lovett leaving at the same time cause you a problem?*

RG: A massive problem, because it all happened so close to the line.

DN: A fortnight before.

RG: Norman had a heart attack a few years earlier and was generally in the right frame of mind for taking life a little easier, he'd just go married and moved up to Edinburgh. At that time we used to rehearse in Acton during the week and then go up to Manchester for the two days we'd be recording the show and Norman didn't want to come down to the Acton rehearsals, he just wanted to come to Manchester. He thought it was stupid going from Edinburgh to London, you could see his point really, it kind of made it impossible.

DN: I was in Leicester Square, seeing some people about the logo. I'd just come out of DeWinters, which is where the people who designed the logo worked and I just walked into Hattie – who we'd worked with on *Parallel Universe* – and she said 'if there's any work going bear me in mind'. One of those strange coincidences.

RG: We felt it was just too late to massively re-invent Holly and get a new character – which is what it required really.

DN: Especially with Robert coming in as another new character.

RG: So we got Hattie because we thought stylistically she is the same as Norman.

DN: She's very funny as well.

RG: We thought it would be less of a wrench.

RDM: *At the same time you seemed to change the entire look of the series.*

RG: That was the first series we produced.

DN: That was why basically.

RG: We actually got our hands on it.

DN: I was thinking about this this morning, the fact that the series looked so cheap and the sets were wobbly and it was all grey actually won us a lot of friends, because people felt sorry for it and I think if we'd gone into it as high-tech and glossy,

ultimately as series three was, we might have gone down the toilet right there and then, because people would have said 'oh they've got loads of money.' Whereas the budget has remained... we've got less now than we had for series one. We've had gradually less and less all the way down the line, but no-one believes that because it looks so much more expensive, but that's because we're doing it much better – I mean in terms of production values, the things we're looking at. We were always concerned... we used to run around saying the set has got to look real, people have got to believe it, we don't want just any science fiction set where it looks like it's going to fall down.

RG: Nothing with the Kellogg's rooster on it.

DN: Yeah, no bacofoil costumes and all that, and then there it was, too late to change.

RDM: *You seemed to change the emphasis too, from the continuity based stories of the first two seasons, to exploring other science fiction concepts.*

RG: That was a deliberate thing, I do like to do the occasional one where you're referring back to the series – it's fun to keep that continuity going – but in the end it's kind of Aunt Sally stuff, you're setting up your Aunt Sally and knocking it down.

DN: There's also this huge science fiction convention where you should be consistent from day one all the way through and people go absolutely wild if you're not. I find it very, very funny to be quite as inconsistent as we've been from beginning.

RG: We do actually pay lip service to the continuity, we do try and if we make a change we sit down and weigh up whether it's for the better of the show and if it makes the show better we'll go for it.

DN: Sometimes it affects continuity and you've just got to bite the bullet.

RDM: *As with the Lister/Kochenski relationship, which now seems to have happened but originally it hadn't.*

RG: We felt that it was less mature, it was kind of school yard mentality that he wanted to go out with this woman and doesn't ask her out.

DN: And ultimately it is pretty boring bringing her back every show and they have a kind of love affair and

"When we went to America there were about fifteen people doing our job."

then get separated somehow. It works better in the novels, but even than in the novels she's used as an icon rather than being in them much.

RG: She hasn't got a character.

RDM: *Moving on to the novels, were you approached or did you go to the publishers?*

DN: Actually they were talking about a novel while we were rehearsing the first series. I remember at the time Paul had shown some Americans the script and they were really excited about it and there was talk of books almost immediately.

RG: BBC Books were going to do it, but we wanted actually not to do a novelisation of the script but to make it a proper novel – we didn't feel that going under a BBC cover would be very clear to anyone.

DN: We just thought it would be like the "Porridge" books were.

RG: We went to Penguin.

DN: We held out for quite a long time though, we deliberately didn't do it until the end of series two. We went to lunch with a guy called Tim Binding who works for Penguin.

RG: We lied to him about how successful the series was.

DN: Oh yeah, it's a major cult and you can't move without people talking about it, it's watched all over the world". I thing he believed about a tenth of it, but took the gamble anyway.

RG: He was great.

DN: A terrific bloke.

RDM: *Are you planning to continue the books?*

RG: We're contractually obliged to do one more Red Dwarf, but our next book will be a non Red Dwarf book.

RDM: *Can you tell us anything about the third Red Dwarf novel?*

RG: No, we haven't started it.

RDM: *So when are you likely to start on it?*

DN: I don't know actually, we haven't had any time to work out what we're going to do and when.

RDM: *It's not imminent then?*

RG: We haven't actually slept since the last time we saw you... no – I doubt it it'll be this year in fact, probably next year, you know how things are going.

RDM: *The continuity in the novels is very much linked together, are the things you've changed in the books*

GRANT NAYLOR "UNIMIND"

Working feverishly, Rob Grant and Doug Naylor produced endless radio scripts for performers such as Roy Hudd, the Grumbleweeds and even Ken Dodd, before fusing into the single entity, Rob Doug. Realising that this didn't sound quite right, they quickly changed their name to Grant Naylor and wrote their own show for Radio 4 - 'Son of Cliche'. A break into TV followed with 'Carrott's Lib' and in 1984 they started working with puppets. Sooty and Basil Brush weren't looking for any new script writers at the time, but a brand-new programme by the name of 'Spitting Image' had just reached pilot stage. The project, however, was in some trouble and two very talented script-editors were desperately required by 'Spit' to sort things out. They settled for the incredible unimind of Grant Naylor, who saved the show, turned it into a legend, and the rest of course is history...

things you wished you'd done with the TV series?

RG: Yes

DN: Yes

RDM: *Do you then consider the novels to be the definitive version?*

RG: Yeah, that's the sort of proper epic

DN: However, there are always bits

that you can't really reproduce in a book

RDM: *Can you envisage continuing the saga in novel form once the TV series ends?*

RG: Yes, I'm sure and hopefully one day – and I expect it will be sooner rather than later – we'll go back and make a film from the novels, providing someone is stupid enough to come up with the money

DN: We don't come cheap

RDM: *How long do you think the series is likely to go on? Do you still have plenty of ideas?*

RG: We know that a sixth one has been ordered for this year, but we've got a few commitments

DN: It takes about nine to ten months out of our year and means we can't do anything else

RG: That's if we're totally hands on; this year, as you know, we even wound up directing some of the shows, as well as producing and writing When we went to America there were about fifteen people doing our job.

DN: That's right, literally fifteen people And the other thing is, I think we'll find Chris will get very successful with *Brittas* and will probably want to do *Brittas* over Red Dwarf – because he's the star of the show And Robert – if Red Dwarf takes off in LA he won't be able to do both or if any of his other projects take off then we might have a serious cast unavailability problem.

RG: We might have to move into a parallel universe next series

DN: So it's hard to say, but I think the stories are still there

RG: Oh God, yeah

DN: It could run and run

RDM: *What sort of programmes are you working on?*

RG: Science fiction comedies still

DN: An anthology series, sort of like a comedy "Twilight Zone", for *Carlton*

RG: We're also supposed to be doing this other thing called "Me, Me, Me, Me, Me," based on the principle that... oh it's too long to explain

DN: Based on the principle that everyone's cells change every seven years

RG: So every seven years you're a completely different person

DN: In theory – so this is about a guy who meets all his other selves aged 14, 21, 28, 35 and 43 and it's about how basically they don't really have very much in common and sort of unusual combinations like the fourteen year old gets on much better with the...

RG: Twenty eight year old because he's in his second childhood and the twenty one year old's having an affair with the thirty five year old's wife

RDM: *Has that been taken up by anyone yet?*

RG & DN: Yes

RDM: *How far into production is it?*

DN: Oh, it's not. We've got to write the script

RDM: *Will you be continuing to write all of your own programmes or taking a bit of a back seat?*

DN: No, in the "OO-EE-OO Dimension" – we're not doing all the writing on that

RG: A long term idea is that hopefully new people will come into writing for television from areas of science fiction, from comics.

DN: We're very interested in graphic novels, adult comics, the whole thing, there's a whole pool of great talent out there that's completely bypassed by TV.

RG: What is happening generally speaking is they're being whisked straight to Hollywood.

DN: You're talking about the best

RG: But even so it's ludicrous that Grant and Wagner haven't been doing television over here, for instance, in the last ten years.

DN: There hasn't been any of that kind of thing

RG: No there hasn't... they're doing the Bogie Man aren't they?

RDM: *Is there any truth in the rumour about the Red Dwarf cartoon?*

RG: Oh, that – Charles (Armitage) has mentioned it a few times, but he also mentions inter-active video games and a Red Dwarf car, so it could be real and it could be not ✇

HOLLY - GRAMS

HOLLY - GRAMS

Hi Hol,
What a wonderful letter page you have! One small complaint – only one letter in the May edition reflected how truly wonderful Kryten is! What a star, where would the rest of the crew be without his superior knowledge (second only to yours, grovel, grovel) and his sheer dedication to the Space Corps Directives? What men on earth comes with a highly useful groin attachment?
KRYTEN'S NUMBER ONE FAN, Leeds

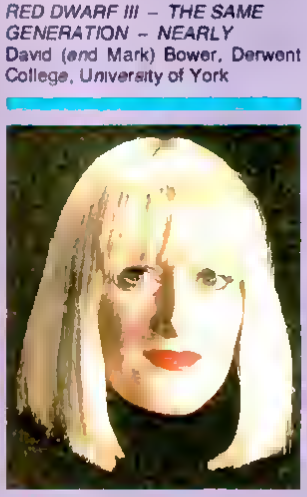
Dear Smeg Heads,
I think your smegazine is smeggin brilliant. But your smeggin T-shirts are only available in large and smeggin Xtra large. Don't you smeggin think that little smeg heads need your smeggin smegazine?
James "smeg head" Higson, Radcliffe

Hmm, it looks like we'd better ask smeggin BMS to make some smeggin smaller shirts, and to be smeggin quick about it.

Dear RDM,
I would like to tell that sad, boredom-seeking "anonymous" Red Dwarf fan (HOLLY-GRAMS, issue 3) that if you think Holly's Fun Page and Holly Amazing Facts are so crap, why do you bother reading it? If you want something more "grown-up", why don't you buy the Observer instead? I would also like to point out that a teether duster is not a fashion item (CAT'S FASHION TIPS, issue 3).
Sarah Wadsley, Birmingham

Try telling that to Kryten, Sarah.

Yo, Boys from the Dwarf!
Me and my younger brother are both keen Red Dwarf fans and have always wondered what the scrolling text was at the beginning of "Backwards". You know the one, it scrolls so damn fast you can't read the smegger! Anyway, after getting the use of some nifty video equipment with freeze-frame facilities my brother was able to write it out and I thought my fellow fans would like to know exactly what happened to the crew between series II and III...
Three million years in the future, Dave Lister, the last human being alive, discovers he is pregnant after a liaison with his female self in a parallel universe. His pregnancy concludes with the successful delivery of twin boys, Jim and Bexley. However, because the twins were conceived in another universe, with different physical laws, they suffer from highly accelerated growth rates and are both eighteen years old within three days of being born. In order to save their lives, Lister returns them to the universe of their origin, where they are reunited with their father (a woman), and are able to lead comparatively normal lives. Well, as normal as you can be if you've been born in a parallel universe and your father's a woman and your mother's a man and you're eighteen years old three days after your birth.
Shortly afterwards, Kryten, the service mechanoid who had left the ship after being rescued from his own crashed vessel, the Nova 5, is found in pieces after his space-bike crash-lands on an asteroid. Lister rebuilds the 'noid, but is unable to recapture his former personality.
Meanwhile, Holly the increasingly erratic Red Dwarf computer, performs a head sex-change operation on himself. He bases his new face on Hilly, a female computer with whom he'd once fallen madly in love.
AND NOW THE SAGA CONTINUUMS...
RED DWARF III – THE SAME GENERATION – NEARLY
David (and Mark) Bower, Derwent College, University of York



Dear Red Dwarf Magazine,
I am writing on behalf of my two psychopathic cats, Rufus and Posy, who are both avid Red Dwarf-lovers. Rufus likes nothing better than sleeping on my 'Infinity Welcomes Careful Drivers' T-shirt and has turned it into a hair shirt rather than the essential item of my wardrobe it once was. Posy even goes so far as jumping on top of the TV and attempting to eat Lister's curry whenever it appears on screen. They would like to know if:
a) they are the only feline fans of the show;
b) there is an animal branch of the Fan Club.
Alice Dryden, Wimborne
P.S. – Please reply as my copy of Red Dwarf Magazine issue 1 has gone missing and I have reason to believe the cats are holding it hostage in their litter trey until they get an answer. Help!

Sounds like you could use a Skutter to retrieve it, Alice, but seeing that you're not likely to get one, we'd better answer your questions...
a) As Red Dwarf is one of very few shows on TV today that feature a cat in a leading role, we think that there must be hordes of cats all over the country who watch it avidly. Not many have written in to the magazine just yet.
b) Although there is no special animal section in the Red Dwarf fan club, it's our guess that there are probably quite a few animals in there already, so Rufus and Posy are bound to find they fit in well.

Dear Holly,
Whoever wrote in and said HOLLY'S FUN PAGE and AMAZING FACTS were crap is an ungrateful smelly poisonous pimple on the backside of a crippled sheep.
Yvonne McGruder's peep-hole bra.

Well, the votes are certainly piling up in favour of my own special pages, just as... having an ID of 6000... I knew they would. Can't say I guessed how popular they would be with items of dead crew members' underwear, though. Bit hard on the sheep, too, I reckon. Oh well...

Greetings,
Interesting interpretation of a TV Programme in a papery sort of way. I see myself as a humanoid of the Sean Hughes fan persuasion, often partaking in the consumption of various televisual comedy programmes and startling the occasional bunny. Thus it is my duty as a

HOLLY-GRAMS

reader of RDM to state that it is the best thing to come along since "Toxic!" which sadly died recently, and you can whip me senseless with a polymorph if it isn't otherwise!
Furthermore, I would just like to say pttkjelrtty, but unfortunately I can't.
Simon "Simon" Scott, Marlow

GASP! What do you think you're doing, Simon? (Or can we call you Simon?) You can't use the T word around here. This is Fleetway, for smeg's sake. The T word is well and truly banned! Stick to pttkjelrtty.

To all the Boys from the Dwarf,
HOWDLY-DOODLY-DOO!
I am writing on behalf of the Sheffield branch of the Telkie-Toaster Fan Club. I believe that you have treated our beloved hero quite despicably aboard your mining vessel. Not many people are lucky enough to have a morning companion who also makes you breakfast (without any arguments whatsoever, might I add) you know.
While I am writing this letter I would like to make a plea to Rob Grant and Doug Naylor to write Telkie-Toaster into more of your episodes, life is lonely without him.
Adrian S., Sheffield.
P.S. – Would anyone like some toast?

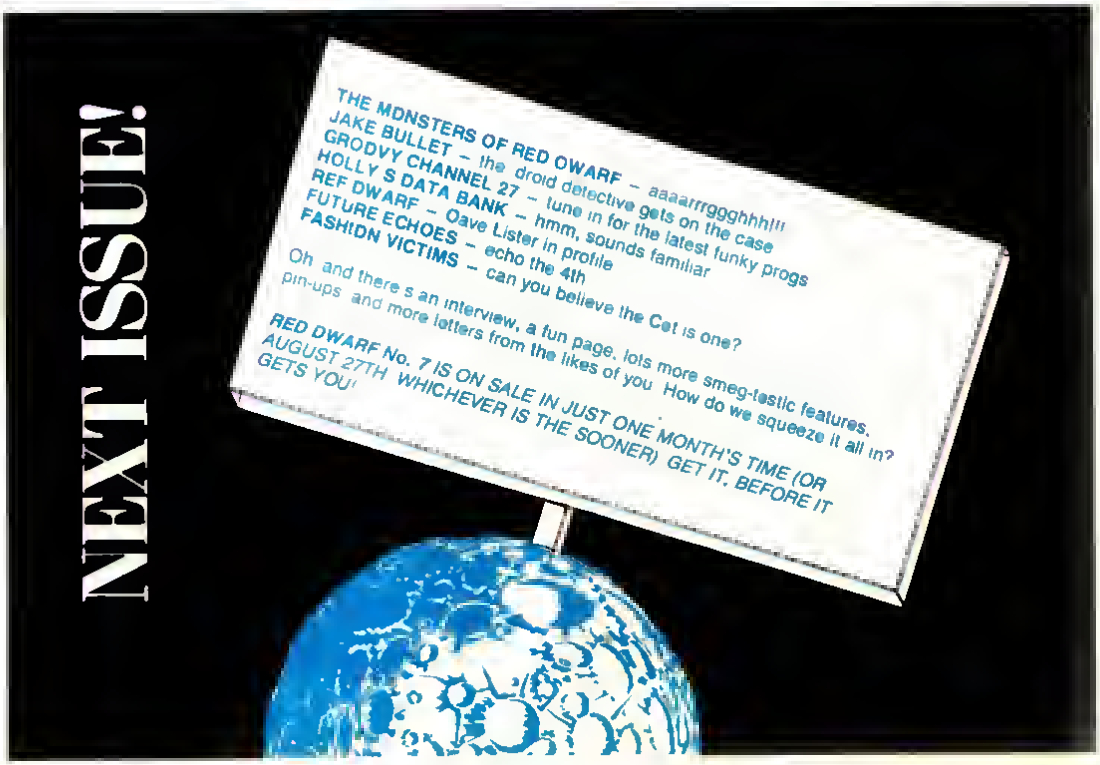
No!!!

Dear Smeg-pots,
I think the magazine could have a couple of improvements made to it:
1. Lister should have another recipe page. I would like to know how to make hot lager with croutons.
2. I would like a full page on the life story of Arnold Judas Rimmer. With great detail given to the incident involving AJR, a pot of compost and Fiona Barrington.
Andrew Binns, Halifax.

HOLLY-GRAMS
Red Dwarf Smegazine
Fleetway Editions Limited
3rd Floor
Greater London House
Hampstead Road
London NW1 7QQ

Smeg Head Alert!
Dear Holly,
In Red Dwarf II, in the episode "Better Than Life", Rimmer receives a letter saying that his father has died. In this episode Lister says, "I remember when my dad died, I was only six!" In Red Dwarf III, in the episode "The Last Day", Lister says that he was abandoned in a pub when he was just a baby. Is it just that in "The Last Day" Lister was completely pissed, or is it a stupid mistake? Please enlighten me.
Toby Visram, Ilford.

"I suppose it is quite surprising that Lister can get anything right when he's had as many lagers as he likes to drink, but like time like recollections match up to my data files on him. It seems he really was abandoned as a baby, and it was his adopted mother and father who both died when he was still young. Not the luckiest of kids, was 'e? In the end it was his grandmother who brought him up to be the fine upstanding man that he most certainly is not now.' – Hol.



The Name Game

A particularly dull Sunday afternoon on the spaceship Red Dwarf, as held in audio files in Holly's memory banks and transcribed by Steve Noble.

(tape begins...)

HOLLY: Well, sit down then

RIMMER: *To whet, mey we ask, do we owe this get-together? The Queen's Birthdey Besh? A shindig for Pelm Sundey? An Ascension Dey's rave-up?*

HOLLY: As a matter of fact, Arn, I'm just following Spaca Corps regulations. I heve to get everyone together for some official R&R according to the latest batch of psychological profiles

LISTER: In other words, Hol, you've brought us together so that we don't all go completely and utterly bonkers

HOLLY: Spot on.

CAT: Let me get this correct. You put me and goalposl-head in the same room for the sake of our sanity? That's like putting me and a fishy or two in the same bowl and waiting for me to lose weight!

KRYTEN: **Cat, Mr. Rimmer, sir, let'e pey ettention. Thie might be enlightening!**

RIMMER: *Alweys the optimist, eh Kryten? Lest thing thet wes enlightening round here wes when you hosed down the fission generator with e Squeezee bottle.*

LISTER: Guys, guys, chill out. Whet's the game, Hol?

Hol: Here we go. We name a word and everyone has to guess the derivation of it, or just say what it reminds them of. I thought we'd start with our nemes, first

KRYTEN: **Like, Holly, for inetence?**

HOLLY: That's right. What does it make you think of?

KRYTEN: **Why, it raminde me of heppy timee. Holly... the flower of Christmee, aurrounded in berriee and reeking of good cheer.**

CAT: Holly. Holly days. That reminds me of me!

LISTER: Why does it remind you of you?

CAT: Cause livin' in this body is a permanent, three hundred and sixty five day a year holiday! Yow!

RIMMER: *Holly. Holly. Hollowheed. Hollow-breined. Hollow-heeded...*

LISTER: All right, all right, Rimmer. This is supposed to be a positive exercise. D'you know what it reminds me of? The band, the Hollies.

RIMMER: *More then one? God forbid...*

LISTER: They were great! They were me Dad's favourite band. What were those songs they sang?

RIMMER: *Let me guess... The Air Thet I Don't Breath? He Ain't Heevy – he's e*

'hɒlɪ

kraɪtᵊn

smegging Hologram?

HOLLY: *Let's try someone else. Kryten?*

LISTER: Ahh – I know this one. After that old movie, the 'Admirable Crichton'. He was the ideal manservant.

KRYTEN: **Why, thank you, Mr Lister.**

RIMMER: *Kryten. Cretin-made-of-tin.*

HOLLY: What about you, Cat?

CAT: Kryten. That reminds me of me!

LISTER: Why?

CAT: 'Cause that's what I always do when I'm markin' mysell on a score of one to ten!

LISTER: Say what?

CAT: I cry. Ten!

LISTER: So what about your name, Cat?

KRYTEN: **Cat! From the Spanish, El Gato. Meaning...**

RIMMER: *Meaning he reminds you of fat Spanish goits with too much Black Forest trifle in their disgusting bloated stomachs.*

LISTER: Oh, productive contribution, Rimmer...

CAT: Cat! That reminds me of me!

LISTER: Only the two of us left, then, Rimmer. Me first. Lister...

KRYTEN: **Reminiscent of the great composer, sir, Franz Josef Liszt.**

LISTER: Yeah. Yeah, I like that. I always thought it was kind of a cool name, y'know, kind of analytical. He who makes lists.

RIMMER: *Or, of course, Lister – he who lists a lot. Listing from side to side, wandering down the high street, wearing a gorgeous bouquet of day-old lager and chicken korma... Listy listing Lister.*

KRYTEN: **So, there's only Mr. Rimmer left.**

RIMMER: *I've always been proud of the name Rimmer. It means something, you know, something majestic. Rimmer – explorer of the Galactic Rim. Rimmer – corruption of Rhymer, or singer, songmaker. Bringer of pleasure to the messes.*

LISTER: Also known as Under The Rimmer, the famous toilet-cleaner.

RIMMER: *Oh, another slice of adult wit, eh? Our potty leaving marks on our botty is it? A bit petulant are we? I'm not surprised. We can't all have heroic, all-conquering surnames. We can't all...*

KRYTEN: **Why, sir! I've just discovered the actual derivation of the word Rimmer. It seems that your ancestors really were bringers of pleasure! It seems that Rimmer – one who rims – refers to an ancient and rather deviant sexual practice amongst humans in which...**

(Holly's audio banks appear to have been edited at this juncture.)

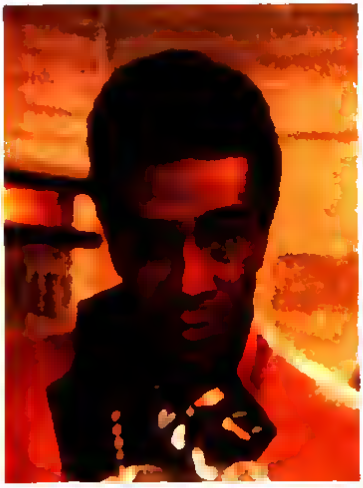
LISTER: I knew it. I knew it! He couldn't take it. Serves him right. Hol, you'll have to do better next time. This is supposed to bring us together – y'know, the Boys from the Dwarf – not send Rimmer off with the screamin' ab-dabs.

CAT: Those are his ab dabs?

HOLLY: P'raps you're right. How about something a little easier? Whist? Gin Rummy? Stud Poker?

CAT: Stud Poker? That reminds me of me!

(Tape Ends)



kæt

'listə

rimə

THE RED DWARF EPISODE GUIDE

Well, it had to happen. We've come to our fifth and final episode guide. At last you can recall those heady days of just over 4 months ago, when Series V was on air and all was right with the universe.
All we can say now is, come on Grant Naylor Productions – get another series made, so we can run a guide to Series VI!

Written by Rob Grant and Doug Naylor.
Designed by Mel Bibby and Stephen Bradshaw.
Visual Effects by Peter Wragg.
Music by Howard Goodall.

SERIES V

Produced by Hilary Bevan Jones.
Executive producers: Grant Naylor.
Directed by Juliet May and Grant Naylor.
A Grant Naylor Production for BBC North.

1. HOLOSHIP – First broadcast on 20 February 1992
"Twice a day, that's more than some people manage in a lifetime... I mean sad, lonely people"

CAST NOTES: Jane Horrocks appears as Rimmer's Holographic lover, Nirvanah Crane. Matthew Marsh, Don Warrington, Simon Day and Jane Montgomery were some of the Enlightenment crew and Lucy Briers was Harrison

When Starbug encounters Enlightenment, a ship crewed by the holograms of space corps' elite personnel, Rimmer knows that the Holoship is where he belongs, true, ship's regulations will require him to indulge in sexual congress at least twice a day but he's quite prepared to make the sacrifice – especially with the beautiful Nirvanah Crane. One obstacle stands in Rimmer's way, namely an intelligence contest, unfortunately, Enlightenment has a full complement of crew members so should Rimmer succeed it will be at the expense of a fellow hologram's existence. Now Rimmer might not be excessively bright but he is shrewd and furthermore he's got a perfect plan – he'll cheat, and despite his intelligence expanding, mind-patching operation going a bit awry, Rimmer is duly assigned to the Holoship. Bidding a not too tearful farewell to his acquaintances on Red Dwarf – who have already begun auditions for a replacement hologram – Rimmer prepares to take up his post when he discovers that his new found love, Nirvanah Crane has sacrificed herself for him. Rimmer has two choices: fulfil his dreams and remain aboard the Enlightenment or follow the example set by the mushy romantic films he so despises and give up everything for love. No-one is more surprised by his final decision than Rimmer himself.

2. THE INQUISITOR – First broadcast on 27 February 1992
"All in all, today's been a bit of a bummer hasn't it sir?"

CAST NOTES: The Inquisitor was played by John Docherty, his first victim Thomas Allmen was played by James Cormack and Jake Abraham appeared as another version of Dave Lister

The crew of the Red Dwarf are warned, the Inquisitor has arrived to assess their worthiness to live and should they fail to justify their existences to him they'll be wiped from history itself. Rimmer is annoyed. If someone had told him that he should have led a worthwhile life he'd have given his own credit card number when pledging money to Telethons. The Cat however is in no doubt about his own value, after all his beautiful ass has given so much pleasure to the world. Unfortunately Lister and Kryten don't fare as well as their crewmates, at least they did have the potential to make something of themselves, but both failed miserably. The Inquisitor decides they'll have to go but thanks to the assistance of Kryten's future self, Lister and the mechanoid manage to escape before their physical forms have been deleted. The Inquisitor isn't very pleased, not surprising really since he's just gone to the trouble of altering the timelines and creating replacements for them. Now the two fugitives not only have a very irritated simulant to contend with but they all get a hostile reception from their old shipmates who no longer recognise them. Their only hope lies in the puzzling last word spoken by the Krytan from the future – "Enig"

3. TERRORFORM – First broadcast on 5 March 1992
"If you absolutely insist on using erotic persuasion to achieve your devious ends then so be it, just have a large quatro formaggion pizza ready at the end"

CAST NOTES: Sara Stockbridge and Francine Walker-Lee played the scantily dressed hand-maidens and Chris Barrie got to portray various aspects of Rimmer's personality

Moon-hopping is one of Rimmer's favourite pastimes at least it was until he hopped onto a Psy-moon – an er-

ficial planetoid able to reconfigure its landscape according to an individual's psyche. A world derived from Arnold Rimmer's subconscious is probably not a good place to spend a holiday, but things start off OK for Rimmer when a couple of barely clothed handmaidens give his naked chest an oiling. Unfortunately, that's where his luck ends. The oiling is merely to make his body more conductive to the electric shock torture about to be administered by the Dark One, the ruler of the moon, who it seems is none other than a manifestation of Rimmer's own self-loathing. His shipmates attempts at rescue prove futile – the Dark One is apparently invulnerable to bazookoid fire and his hooded legions – themselves the personifications of Rimmer's negative emotions – are many. However there is one way to defeat the creature and escape, all Lister, Kryten and the Cat have to do is boost Rimmer's self confidence by persuading him that they really do like him and think he's one hell of a guy, but this might prove difficult because, after all, it simply isn't true.

4 QUARANTINE – First broadcast on 12 March 1992
"Mr Flibble is very angry."

CAST NOTES *Maggie Stead played Dr Hidegrade Lanstrom and Mr Flibble appeared as himself.*

A visit to a Viral Research establishment and an encounter with a deranged yet powerful hologramatic doctor prompts Rimmer to confine his crewmates to Quarantine. In all fairness to Rimmer he does follow the regulations set out in the Space Corps Directives manual when dealing with the others. As specified, he provides reading matter – in the form of a knitting magazine, entertainment, namely the video 'Wallpapering, Painting and Stippling – a DIY guide' and a varied menu consisting of a wide variety of meals comprising entirely of sprouts. However, it turns out that Rimmer is the one that has been contaminated – with a holo-virus – and as a result he dons a red and white checked gingham dress and army boots, teams up with a glove puppet named Mr Flibble and sentences his naughty shipmates to two hours W.O.O. (WithOut Oxygen). Things look pretty bad, but by using an injection of a good luck virus taken from the Viral Research Department, Lister is able to get himself and his friends out of Quarantine, but will his luck hold out against the destructive psi-powers possessed by the now completely insane Rimmer?

5 DEMONS AND ANGELS – First broadcast on 19 March 1992
"Rude alert, rude alert, an electrical fire has knocked out my voice recognition unicycle, many wurlitzers are missing from my data base. Abandon shop, this is not a daffodil, repeat this is not a daffodil."

CAST NOTES *No guest artists but the regulars all played 'High' and 'Low' versions of their characters.*

Kryten and Lister's tinkering with the old metter paddle creates a tripticator. The device seems to work fine on fruit and produces the ultimate strawberry, but it also produces one that isn't so tasty – unless of course you have a predilection for maggots. When the gizmo is reversed the crew of the Red Dwarf are lucky to escape with their lives before the mining ship explodes. Fortunately two new Red Dwarfs are created in the accident and consequently so are two new triplicators, theoretically the reversal can be reversed, using parts from both. The aesthetic, culture-loving crew of the 'High' Red Dwarf are only too eager to provide some well intentioned help (and their Pot Noodles are edible). The 'Low' version's deranged, psychopathic crew on the other hand aren't so helpful, in fact what they'd really like to do is murder their perfect counterparts and steal their vessel. Using the original Lister as a remote controlled killing machine turns out to be quite a successful method of achieving their ambitions, but the "Boys from the Dwarf" don't die so easily, or do they?

6 BACK TO REALITY – First broadcast on 26 March 1992
"Have you quite finished being strange?"

CAST NOTES *Lenny Van Dohlen was the cop, Leisure World staff included Timothy Spall as Andy and Marie McCarthy as the Nurse. Jake Sherian and Anastasia Hille appeared briefly as the new Lister and Kochanski.*

The crew of the SSS Esperanto have committed suicide, a similar fate has befallen all the marine creatures on the planet – except one. Attempting to avoid the gigantic squid, Starbug crashes and explodes. Instead of finding themselves in little pieces, its occupants wake to discover that for four years they have been playing 'Red Dwarf – The Total Immersion Video Game'. Their new personas are somewhat different, Lister is Sebastian Doyle, a high ranking official in a Fascist run state. Rimmer is Billy Doyle, Sebastian's brother and a complete failure and Cat is the buck-toothed, hopelessly unfashionable Duane Dibley. Compared to what they had been on Red Dwarf, their new found lives are anathema. Only Kryten is pleased with the 'real' him – Jake Bullet, a partly human cop in the Cybernetics Division (traffic control). But when he is forced to take a human life in order to save a young girl, the mechanoid too begins to despair. Only Holly is aware of what is real and what is fantasy, and it'll take some hasty Italian cooking to deal with the hallucination-inducing despair squid and prevent the others from carrying out their suicide pact.

FUTURE ECHOES

PART 3

I SAID TAKE A FEW BASIC ESSENTIALS YOU COULDN'T BEAR TO LEAVE BEHIND
RIGHT. THESE ARE ALL I'M TAKING. JUST THESE AND THE OTHER TEN RACKS. TRAVEL LIGHT. MOVE FAST!

YOU CAN'T TAKE ALL THIS. THERE'S NO ROOM IN THE VACUUM STORAGE HOLD.
OKAY, I'LL LEAVE THIS.
I'LL JUST HAVE TO GET BY WITHOUT IT.
YOU CAN TAKE TWO SUITS AND THAT'S IT.

TWO SUITS? THEN I'M STAYING.
YOU CAN'T STAY. WHEN I COME OUT OF STASIS, YOU'LL BE DEAD.

TWO SUITS IS DEAD!

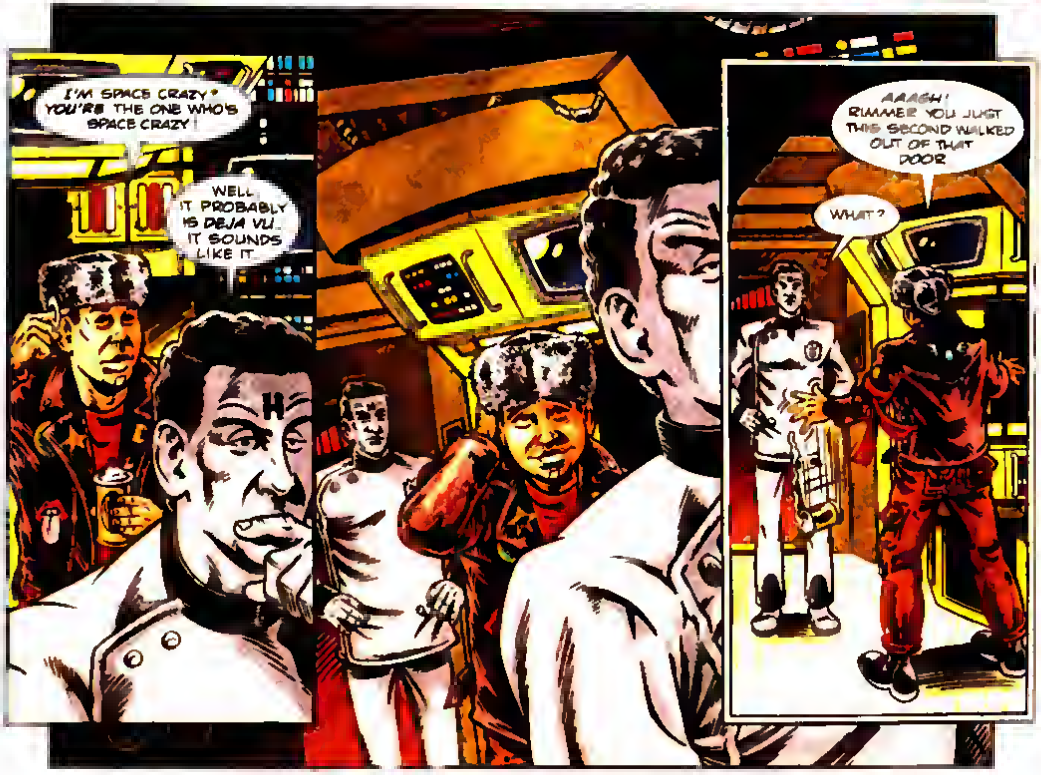
HEY! IF I CUT OFF MY LEG AND LEAVE IT BEHIND, CAN I TAKE THREE?

WITH THE SHIP TRAVELLING AT FASTER THAN LIGHT SPEED AND STILL ACCELERATING, LIFE ABOARD THE RED DWARF IS GETTING STRANGER ALL THE TIME
YO, RIMMER! I'VE BEEN THINKING...
WHAT?
ABOUT STASIS AND EVERYTHING...
HOW DID I DO WHAT?
WHAT D'YOU MEAN, "HOW DID I DO WHAT?"
LISTER, DON'T BE A GIMBOID!
I'M NOT BEING A GIMBOID
I'VE JUST BEEN IN THE LIBRARY THINKING, AND I'VE DECIDED... SHUT UP!

AS I WAS SAYING BEFORE I WAS SO RUDELY INTERRUPTED, I'VE DECIDED WHEN YOU GO INTO STASIS I WANT TO STAY BEHIND I WANT TO BE LEFT ON
WHAT, ON YOUR OWN? FOR THE REST OF YOUR LIFE?

WHAT THINGS?
EH?
I SAID WHAT?

WHAT'S GOING ON?
YOU'RE SPACE CRAZY.


I'M SPACE CRAZY? YOU'RE THE ONE WHO'S SPACE CRAZY!
WELL... IT PROBABLY IS DEJA VU... IT SOUNDS LIKE IT...
AAAGH! RIMMER YOU JUST THIS SECOND WALKED OUT OF THAT DOOR
WHAT?

HOW DID YOU DO THAT?
HOW DID I DO WHAT?

LISTER, DON'T BE A GIMBOID
I SWEAR ON MY GRANDMOTHER'S LIFE, AS YOU WALKED OUT OF THAT DOOR, YOU CAME IN THIS ONE.

I'VE JUST BEEN IN THE LIBRARY, THINKING, AND I'VE DECIDED...
RIMMER I'M TELLING YOU...
SHUT UP!

AS I WAS SAYING BEFORE I WAS SO RUDELY INTERRUPTED, I'VE DECIDED WHEN YOU GO INTO STASIS I WANT TO STAY BEHIND I WANT TO BE LEFT ON.
RIMMER, YOU JUST CAME IN AND SAID EXACTLY THESE THINGS.
WHAT THINGS?
YOU SAID THAT.
I SAID WHAT?

AND THAT, YOU SAID THAT.
YOU'RE SPACE CRAZY.
YES! AND THEN YOU SAID, "WELL, IT PROBABLY IS DEJA VU."

WELL, IT PROBABLY IS DEJA VU. IT SOUNDS LIKE IT.

WELL, GO ON THEN SHAKE YOUR HEAD AND WALK OUT
RIMMER!
LISTEN! WILL YOU JUST LISTEN?
MY TOOTH! MY TOOTH!
RIMMER...
CAT? WAIT...
I THINK I LOST MY TOOTH!
MY TOOTH!
RIMMER! LISTEN, THERE'S SOMETHING SMEGGING STRANGE...

GOING ON... AROUND HERE
♪ I'M GONNA EAT YOU, LITTLE FISHIE I'M GONNA EAT YOU, LITTLE FISH! ♪
UHHH! OHH, AHH! AHH! I WAS JUST MAKING SURE YOUR FISH WERE OKAY I WASN'T GOING TO EAT THEM
HE JUST RAN PAST US DIDN'T HE?
IT MUST BE SOMETHING TO DO WITH LIGHT SPEED
HOLLY, WHAT'S GOING ON?
IT'S LIGHT SPEED I BET YOU
IS YOUR NAME HOLLY?
HOLLY!
HM?
WHAT'S GOING ON?

LOOK, I'M A TENTH GENERATION AI HOLOGRAMIC COMPUTER. I'M NOT YOUR MUM.
YES, FANTASTIC.
SPIRIT
WHAT DO YOU WANT THIS TIME? A HAND WITH YOUR HOMEWORK, OR WOULD YOU LIKE ME TO SEW LITTLE NAME TAGS IN YOUR PE KIT?
HOLLY, WATCH MY LIPS. WHAT IS HAP-PEN-ING?
WITH THE MIRROR AND THE CAT AND EVERY-THING.
OH, THAT. YOU'RE SEEING FUTURE ECHOES... DIDN'T I EXPLAIN ALL THIS TO YOU?
WHAT ARE FUTURE ECHOES?
HOW SIMPLE D'YOU WANT THIS?
ER... SO LISTER CAN UNDERSTAND IT.
OH, DEAR.
YES, DIFFICULT I KNOW.
WELL, WE'RE TRAVELLING FASTER THAN L.S., RIGHT?
WHAT'S L.S.?

LIGHT SPEED
SMART ARSE!
CONSEQUENTLY YOU'RE CATCHING UP WITH THINGS YOU'RE ABOUT TO DO, BEFORE YOU'VE ACTUALLY DONE THEM
AH, SO WE'RE SEEING BITS OF THE FUTURE?
SEE, I TOLD YOU IT WAS LIGHT SPEED YOU SHOULD'VE ASKED ME
YES
CAN THEY SEE US?
OF COURSE THEY CAN'T USE YOUR LOAF
SO THE CAT'S GOING TO BREAK HIS TOOTH SOME TIME IN THE FUTURE?
YES I DIDN'T THINK YOU WANTED IT THIS SIMPLE
AIN'T NOBODY GONNA BREAK MY TOOTH!

HOW LONG IS THIS GOING TO LAST?
UNTIL THE REVERSE THRUST TAKES EFFECT AND WE DROP BELOW LIGHT SPEED

LONDON JETS
WHAT'S THIS PHOTOGRAPH?
IT'S ME AND FRANKENSTEIN
NO...THE ONE WITH THE BABIES
BABIES? I'VE NEVER SEEN IT BEFORE...
IS THIS A FUTURE ECHO, HOLLY?
YES OF COURSE IT IS.
TWO BABIES? HOW DID I GET TWO BABIES?
WELL, DON'T LOOK AT ME!
TO BE CONTINUED...

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CAPTION COMPETITION 2 RESULTS

WINNER: Ian Edwards of Sittingbourne

Covered in glory this time is Ian Edwards who supplied a pretty violent, but decidedly appropriate caption. Well done, Ian, your baseball cap is on its way... wear it with pride!

Once again, we were inundated with entries, ranging from the bad to the truly terrible. Oh, and there were a few funny ones, too, and some of the best runners-up definitely deserve a mention. Nicholas Walker (yes, him again) came up with Kryten saying: "When I suggested that we toast Mr Rimmer at his deathday party, I didn't expect you to ram his light bee into the Talkie-Toaster." Probably the punniest suggestion came from Nina Lynch, she also has Kryten speaking: "Singing 'Riding Along on the Crust of a Wave' is not at all helpful, sir." And the weirdest one has to be from Leila Atchinson, who has Lister saying: "Oh wow! What was on that toast, and where did that elephant come from?" Perhaps inspired by 'The Mary Whitehouse Experience', P.J. Horrel also has the curry-stained one talking and telling Kryten: "You see that Toaster, that's your girlfriend that is." Mick Jones has the Toaster speaking in Rimmer's voice: "Under Space Corps Directive 721, it is an offence to chloroform a superior officer and swap his mind with any form of kitchen hardware – toasting or otherwise." And finally, Sue Graham picked up on a different tack, having Kryten say: "I know you are still suffering hallucinations from the space fever, sir, but you are not a teapot and cannot do that to the Toaster." Of course, there were plenty of unprintable entries again, most of which were concerned largely with Kryten's gronal socket. It's anything for a cheap laugh with you lot, isn't it?

CAPTION COMPETITION 3

Okay, it's time to try again. Here are Rimmer and the Cat in less than familiar garb. Get your ideas onto paper and send them to us at:

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